ISSUE FIVE SERIAL 12/79 (4D)

IN VISION

DOCTOR WHO

REVENGE OF THE CYBERMEN

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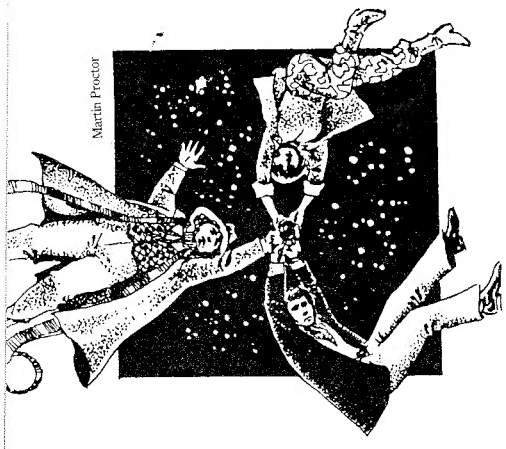

Martin Proctor

VOGAN

MY first guest tonight is from the silver screen — a star in his own right — Billy Bug.

Hello Terry.

Hello. I gather your family has been in television for some time.

That's right, yes.

*And your big break came with the **Doctor Who** story REVENGE OF THE CYBERMEN ?*

That's right, yes — I was a Cybermat.

And what did that entail?

Not a lot really. I did some stunt work, like jumping up and killing the crew of Nerva beacon with this plague thing. But, after that the Cybermen arrived to destroy the Planet of Gold

Voga

That's right, Voga — destroying Voga and those Vogans. Because gold was inimical to the Cybermen's functioning, so they wanted to get rid of it all. Except that Vorus was ahead of them and wanted to shoot his SkyStriker off at them and destroy the Cybermen.

It all sounds a bit frantic.

Well I suppose so. Though the whole thing was a pretty straightforward, really. The Cybermen wanted to destroy Voga, and the Vogans were ready and waiting to shoot them down when they arrived. The humans on Nerva Beacon were a bit caught in the middle, and I wiped them out with the plague!

Not all of them though. In fact my second guest is Commander Stevenson, the sole survivor from Nerva.

Hello Terry. Yes — there were just four of us who survived the plague: myself, Lester, Warner and Kellman. Warner was infected and died later, while Lester died saving the Doctor and Harry from the Cybermen on Voga.

So I believe. Quite heroic

Yes indeed. Good man. Yes, well — Kellman was the other one, and he was working for the Cybermen, controlling the Cybermats.

As Billy will tell us, no doubt

Indeed, anyway, what Billy wouldn't have realised — and what we didn't realise at the time — was that Kellman was really in league with the Vogans to bring the Cybermen to Nerva so they could shoot them down with their rocket. I got to carry this bomb down to Voga to blow it up for the Cybermen. There was me, Lester and the Doctor. Then Harry Sullivan rescued us (Kellman was killed in a rockfall), and I led the radar beams away while the others tried to get back and destroy the Cybermen with gold dust.

Perhaps this is a good point to bring in our next guest, Vorus the Vogan.

I am Vorus, leader of the Guardians of Voga.

Quite so.

My SkyStriker, my glory, was to destroy the Cybermen when they were on the Beacon. But we gambled — they arrived before we were ready. Kellman trapped them on Nerva, but Magrik's team had problems fitting the bomb-head. While Tyrum and his City Militia fought their futile battles with me, the Cybermen attacked Voga. Though we had lost the race by minutes. Then Lester destroyed the Cybermen on Voga, and while the Doctor tried to save his female friend, I launched the SkyStriker. Only to be shot by Tyrum.

And how does this fit in with your role, Commander?

Well, I aimed the missile at the Cybership after it undocked from Nerva. The SkyStriker destroyed the Cyberman, and the Doctor managed to prevent the Beacon from crashing into Voga — the Cyberman had loaded it with Cyberbombs.

It all sounds terribly exciting. So, to come back to our earlier conversation, Billy, what sort of work are you getting at the moment?

Well. none actually, Terry. Apparently we're not commercial as toys, and Eric Saward finds humanoid androids more frightening and easier to script.

Terrance Vogan

Front cover: Andrew Martin

CLASHING SYMBOLS

Analysis by DAVID OWEN

THE overall symmetry of season twelve is slightly spoilt by the fact that we do not return to contemporary Earth, at least not on screen, at its conclusion. This would have bracketed the two middle stories with the two Nerva stories, themselves enclosed by the two UNIT adventures on Earth. The return to the beacon, and eventual reunion of the TARDIS with its occupants in REVENGE OF THE CYBERMEN is, however, sufficient to emphasise the structure of the season.

The return of the series setting to that seen eight weeks previously makes comparison of REVENGE with THE ARK IN SPACE (serial 4C) inevitable. The later story's appearance is, on the whole, more rugged, with the soft lighting and refrigerator decor of ARK replaced by gun metal, rivets and bulkheads. The costumes of the beacon crew this time make them resemble soldiers or American policemen, rather than surgeons or dentists. And the clinical, no-blood no-mess ray guns are replaced by instantly recognisable semi-automatic mechine pistols. It is a more straightforward production than ARK, depicting a universe with much more in commmon with our everyday lives.

The straightforwardness of the narrative and presentation is wholly in tune with the clear-cut, black and white simplicity of many of the story's characters, ideas and situations. This is in stark contrast to the grey blurriness of ARK, in which we never know who to trust, what the new Doctor is thinking, or what motivates the supporting characters. Compare the way the Doctor's allies in ARK have to be won over by the seriousness of the situation, and the way Stevenson and Lester team up with the Doctor's party in REVENGE.

In many places, REVENGE uses *symbols* rather than three-dimensional, fully-described people, places, situations and ideas. This saves a great deal of time and space, not to mention money. The story can be as conceptually large or small in the viewers' minds as they decide, and depending on how prepared they are to view the show not literally but symbolically.

At the story's opening, the regular characters are deposited straight from Skaro into the control room of Nerva, a set instantly recognisable from ARK. It may not be exactly the Doctor's lab at UNIT HQ, but it is familiar enough to make us feel that our territory has been violated when the end of ARK part one is echoed as a corpse falls from behind a door — though this time it is human.

Subsequently, the depletion of Nerva's crew is illustrated graphically, and significantly. This is the most violent act in the story, and is important later on, enabling four Cybermen to convincingly overrun the survivors of the plague at the end of part two. Budget permitting, there is no doubt that it would have been preferable to see forty crewmen fighting forty Cybermen, but this scale is symbolically conveyed by what we do see. Similarly, when we see the Doctor lying unconscious at the end of the episode, it is a symbol of his temporary defeat. The audience is privileged in its knowledge that the Doctor cannot die, but the fact that he is seen to do so is an agreed code used by storytellers and the audience that the situation is critical, and the Doctor has an apparently insurmountable task.

The Cybermen's place in the show's mythology had been sustained by out-of-series appearances like this on the back of the *Radio Times* special (1973) — note the MOONBASE chest unit, INVASION helmet, TOMB trimmings (and silver wellies)

THE story's boundaries are clearly defined. At no point does Commander Stevenson radio Earth to ask them to come and nuke the Cybership. Earth and its society are not represented literally in this story, but represented by the symbol of the beacon and its occupants. Stevenson and Lester stand for human good and the value of co-operation. Kellman is human greed and corruption. At stake is the survival of the sympathetic characters and their world of the beacon, with Voga a secondary concern.

The rest of the universe is simply outside the scope of the story. This strict limitation is characteristic of Gerry Davis' earlier work on the series — the polar base, the moonbase, and perhaps most typically the Cybermen's tomb on Telos.

Functional and unobtrusive production combines with this limited scope to produce a stage quality to the piece, produced in part by the absence of daylight exterior scenes. The film location work and the studio video thus mix more comfortably.

Doctor Who's fairly static audience has a certain knowledge of the show's culture. Its knowledge of the Cybermen is assumed for one thing. But following the *Radio Times Tenth Anniversary Special* and the recent publication of Target's *Doctor Who and the Cybermen* (written by Gerry Davis), the keen viewer would be particularly familiar with them — even if too young to remember their last proper appearance in 1968 (THE INVASION, serial VV). Even without these reference works for diehard fans, the Cybermen had remained oft-quoted mainstays of the series, and had appeared in cameo roles three times since this — THE WAR GAMES (serial ZZ, 1969), THE MIND OF EVIL (FFF, 1971) and CARNIVAL OF MONSTERS (PPP, 1973).

The reputation of the Cybermen contributes to the symbolism. At no time do we see more than four of them on screen, but this is enough to represent their earlier menace. The Doctor's states: "You're nothing but a bunch of tin soldiers skulking about the galaxy in an ancient spaceship." This is cheeky, not only to the Cyberleader but also to the viewer, who is reminded that this is precisely what is on show. It also leads one to ponder whether the single Cybership and its crew is the entire Cyber-race, which is certainly implied by Vorus in his plan to "lure the Cybermen" to the beacon. On the other hand, the Doctor is *not* heard to murmur "the final end..." to himself when the Skystriker hits the Cybershup.

The ruthlessness of the Cybermen is less effective than that of Kellman: they look like machines, so it is not surprising that they act like them. Kellman's evil is a degree more shocking — he is human, and therefore in possession of a full emotional range, yet he still manages to perform actions which would repulse an ordinary person.

UNLIKE the Cybermen, who kill through logic, Kellman has first to override his humanity, in a calculating and assured way quite different from the emotional instability of a more conventional mass murderer. He is unafraid of betraying all those around him: normal assumptions of human behaviour do not apply. His presence alongside the Cybermen makes their axis a mor comprehensively nasty opposition. More than merely fearing or being repelled by the Cybermen, we can despise Kellamn in a way that requires an element of humanity in him. Interesting human characters who are dangerous as well as the Cybermen, wittingly or otherwise, are a common feature of Gerry Davis' work: General Cutler and Eric Kleig are memorable examples.

Local interest is provided by the Vogans, who constitute a fairly typical **Doctor Who** alien race in suffering leaders who talk a lot, looking indistinguishable, and having troops who die easily. Contrast with the Cybermen has to be shown by civil unrest in the opposed camps of Vorus' Guardians and Tyrum's City Militia. The pre-story policy of safety through seclusion compares with the Cybermen's idea of safety through domination. Even the two Vogan camps do not show much unity — it is one of Vorus' own people who the Guardians slay for trying to warn Nerva of his intentions.

With the season reaching an end, the fourth Doctor and his attendant symbols are becoming sufficiently familiar for some time-saving short-cuts in characterisation. His eccentricity is summed up by Kellman emptying his pockets: their contents are as unremarkable to us as his playing with a yo-yo while being escorted to Voga with the Cyberbombs.

There are times of 'real' characterisation through the entertaining facade, however. Nearly losing his arm in a sliding door, he makes one of his dreadful puns ("It's so handy") while smiling at Sarah, but his expression hardens when he glares at Harry to emphasise that the joke was not intended for him. The Doctor's silliness masks his intelligence: "*Cogito ergo sum*" becomes "I think, therefore it missed" after Nerva avoids being "the biggest bang in history". Harry's inept bungling produces a shout of "Harry Sullivan is an imbecile!", which lets off steam, releases the tension, and chastises Harry without berating him directly.

It is the viewers' familiarity with (and expectations of) the regulars which makes these elements possible. It is economical, too: when they first encounter Stevenson and his people, trust is established so swiftly that Lester even hands Sarah his gun so that he can carry Warner's body. The viewers' trust in the leads means that it is unnecessary to demonstrate it in depth to Nerva's crew. And it underlines the xenophobic paranoia of the Vogans, who treat Sarah and Harry with the utmost suspicion.

Treating the regulars well is perhaps one of the reasons for the story not being more memorable in its own right. Its emphatic use of **Doctor Who** codes, in which both old (Cybermen) and new (fourth Doctor) collide, makes it a quintessential story of the show. It could explain why, nine years later, it was chosen by BBC Enterprises as the first-ever **Doctor Who** story to be released to the public on video cassette. And it is a fitting end to the season, despite its asymmetry, in that the symbol of the series reappears in the final scene to bear the travellers back to even more familiar surroundings. □

Script EDITED

For GERRY DAVIS, returning to Doctor Who after nearly eight years was an odd experience, as he told ERIC HOFFMAN

I FELT strange coming back to **Doctor Who** as a writer and not a story editor. I hadn't done anything on the series for a while, being very engrossed with **Doomwatch** and **Softly Softly**. I had supplied one or two story ideas, but had had no real intimate involvement. It was strange to come back and not be in the driving seat.

Philip Hinchcliffe and Robert Holmes felt it was time they had the Cybermen back, and so I did REVENGE OF THE CYBERMEN. Which is kind of ironic, because the Cybermen don't deal with revenge: that's part of their character. So it was really the wrong title that they'd found for it. The Cybermen are totally creatures of logic: they are not loving, they are not revenging. They just don't deal in any kind of extremes of emotion.

My philosophy of doing **Doctor Who** was to put all the energy and all the money into one big set, and then work the drama around it — rather like a stage play is worked. I would try and devise one set for four or six episodes, and then have a little budget to go out and do a bit of filming, or do another couple of sets outside. But basically, everything else — all the drama, all the action — would take place in the one set. And my vision for REVENGE OF THE CYBERMEN was the idea of a floating Las Vegas in space.

In other words, a giant casino in outer space that was going round attracting people from various galaxies to come and gamble, rather like that place that was afterwards done in **Star Wars**. And when the Doctor and his friends landed there, the big thing was it was also like the *Marie Celeste*: there was nobody aboard.

They wouldn't see anyone as they walked through these rooms filled with the clicking sounds of the gaming equipment, the roulette tables and such — no human being aboard the ship. Where had they all gone to? And it turned out that a big plague had wiped them all out.

And at the same time, they were being observed by creatures that Kit Pedler and I had devised, called Cybermats — which were almost like silverfish, but much bigger, the size of a small vacuum cleaner. And what the Cybermats did was home in on the brainwaves, making them very dangerous because they could leap and fix onto a skull — infecting their victims with this virus that attacked the veins.

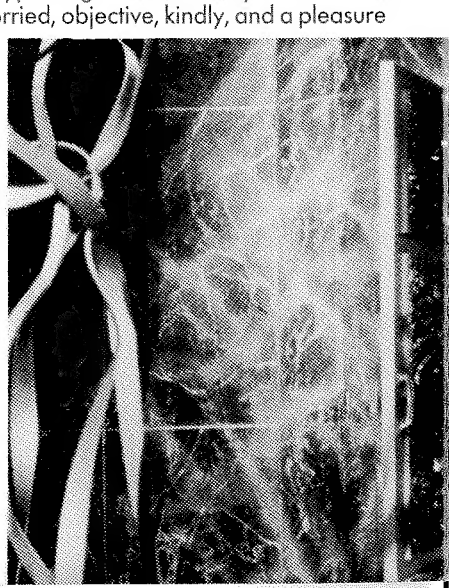
On screen, you could see the veins gradually turning black, and the infection branching down to the fingers and through the body. We'd used the same thing in an earlier Cyberman adventure called THE MOONBASE (serial HH).

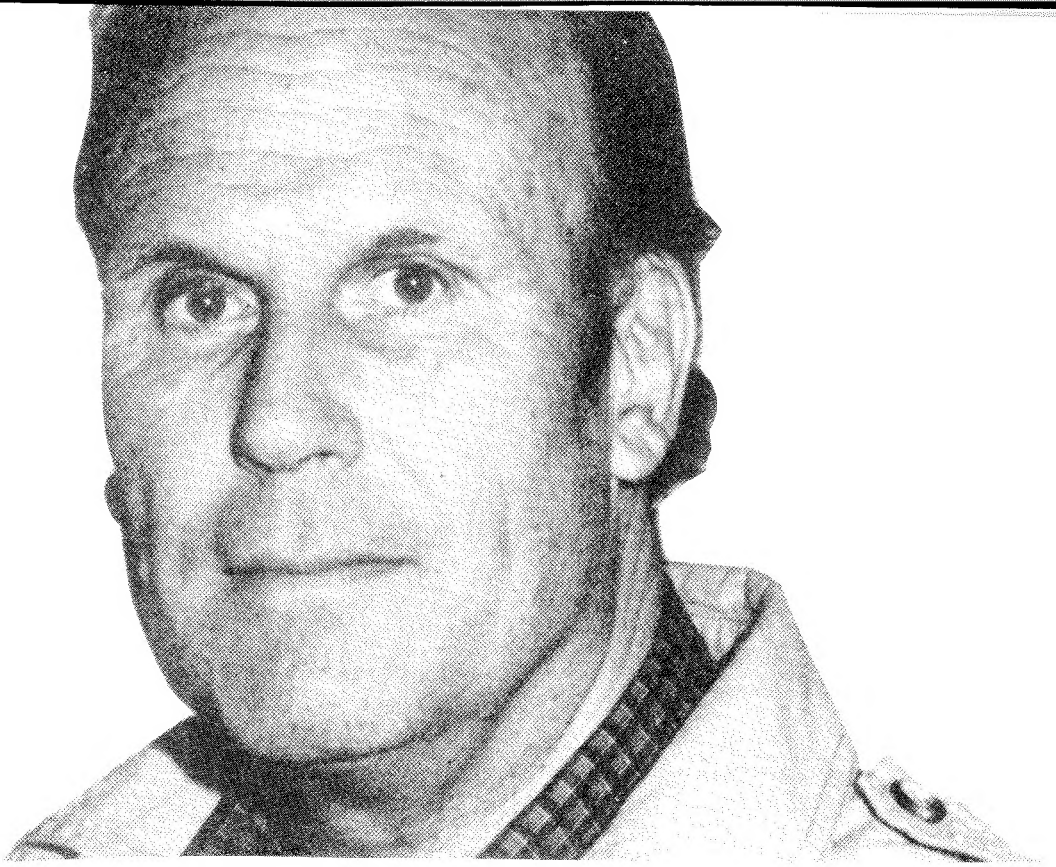
To be honest, we thought they might produce some merchandising revenue, that they might become attractive as a wind-up toy. But they never really did take off. The Cybermen still produce a certain revenue as far as toys and books are concerned.

But what happened was that the BBC suddenly found they had a bit more money, and they wanted a few more sets. So what they did was to devise an ancilliary setting for the Cybermen to go down to, which gave a bit more variety to the programme, and which wasn't bad. I'd wanted to get that claustrophobic thing of being in this space casino and having the shadows that followed you, so that the menace is always just out of sight. They never knew quite where the menace was.

I did some of the changes to the script: I was sent the suggested version, which I then worked on. But then Robert Holmes took over.

He was one of those archetypal Englishmen. I always think of him with his pipe, unflurried, unworried, objective, kindly, and a pleasure





to deal with. He was always a gentleman, always courteous, never raised his voice, never gave you any uncomfortable vibrations. And he was a damned good story editor — I liked him a lot.

He was very gothic, very Victorian, and that really was his field. He was a Karloff man, shall we way, always going back to the gothic melodramas for his sources of material. He wasn't a Nigel Kneale, **Quatermass**-type writer. More a Bram Stoker, or a Mary Shelley.

He certainly did some nice stuff on the rewrite too. But the planet of gold was not my idea. It did come out of the Cybermen's basic ethos that gold, being the purest of metals, was the one thing they feared. So that did come up in some of the discussions we had. It was all part of the opening-up process from the casino in space — branching it out in different directions.

This is something that happens all the time, although usually (in my experience) it happens the other way: you're told you can go to three or four locations, you write for those locations, and then they tell you that they've run out of money and they want the whole thing condensed down to just one.

I would say about seventy-five per cent was mine, after all the changes. Which is about average for a lot of series. When I was the story editor on **Doctor Who**, I tended to do the same thing, so I can't really fault Robert Holmes for all he did.

For example, on THE CELESTIAL TOYMAKER (serial X), I had to take over when Brian Hayles, the writer, became unavailable. And I ended up writing about sixty to ninety per cent of it.

This is what they pay story editors for. The same with this story. I think it was around the time I was soing a film, and so having written the initial start I wasn't terribly available to spend time going back and forth doing all the changes.

I thought the Cybermen looked very good. The change in the Cybermen's design is never really the writer's decision. That happens because you get a new team working on the programme, and you get a new set designer, a new costume designer.

The costume designer looks around, and very often the old things are scrapped and he starts again from scratch. The silverfish was the original idea, but I wouldn't say the Cybermats changed that radically. Not as much as the Cybermen themselves went through many manifestations, as different directors and designers came onto the programme.

My reaction to the final show was mixed. I liked a lot of it, and felt on the whole it worked very nicely. Some of the characters came across very well. I liked the Ian Marter character, and the way in which Tom Baker played Doctor Who — on average, he was probably the best of all the Doctor Whos, until the end when he got rather self-indulgent.

But I did find one or two *longeurs* in the show, one or two things where frankly, had I been more intimately involved, I would have stepped up the pace — got a bit more energy, a bit more excitement into it. Which I still find in the tapes of some of the earlier Cybermen adventures, like MOONBASE, and the very first one THE TENTH PLANET (serial DD).

I thought there could have been more menace on Voga. Some of the situations with the Cybermen were too routine: I like every scene to pay its way when I write these things, and so for me there were one or two moments when it got just a little bit bland.

The space station definitely worked better than the location. The suspense situations you were abl;e to get into on the space station — and the look of it, the feel of it, were superior to the Vogan sequences, I felt. Although I suppose that's because there was more of my stuff in there. □

Hinchcliffe and Briant were both disappointed with the Vogan masks

DIRECTOR Michael E Briant felt that the film work in Wookey Hole in Somerset gave the story an extra dimension, though writer Gerry Davis thought it detracted from his original storyline. This had been restricted to the studio sets (see *Life Of Briant* and *Script Edited*). The limestone caves, a million years old and known to man for 50,000 years, later featured less successfully in Briant's 1978 **Blake's 7** episode PROJECT AVALON (series A, story 9), and in HTV's **Robin of Sherwood**.

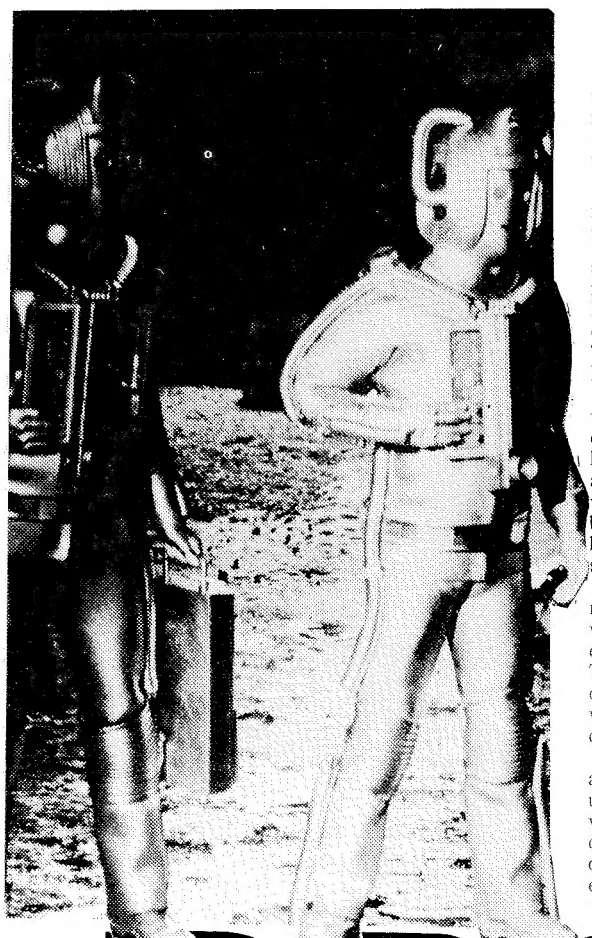
The spectacular location was formed, and is still being formed, by erosion and build-ups caused by the River Axe — the pale limestone and brownish-red Dolomitic Conglomerate stained red with iron oxide, black with manganese, grey from lead in the Mendip Hills and with, appropriately, splashes of golden ochre.

Electric light has been possible in the caves since 1926. In 1974, an artificial tunnel was blasted through the rock to link an inaccessible chamber (chamber 9) with the outside world. This was in addition to other access by means of a series of catwalks to the more easily reached first three chambers, where REVENGE was filmed.

Madame Tussauds now maintain the tourist attraction. A bizarre connection is that the waxwork head of Tom Baker (from the London exhibition featuring MEGLOS) was stored at Wookey Hole when not in use!

Certainly, as he has recalled in several interviews, Briant found the location an interesting one — for several reasons. For example, the eighteenth century legend of the Witch of Wookey Hole seemed more credible after an unfortunate accident when an electrician broke his leg falling from a ledge — after he and a colleague 'mocked' the stalagmite said to be the calcified Witch by dressing it up. Elisabeth Sladen also suffered an unpleasant dip in the water of Wookey Hole, rescued by stunt man Terry Walsh who was — luckily — on hand in wet suit in case of accidents.

REVENGE was filmed in the caves which were open to the public, principally the first three



TOM Baker was great to work with," recalls Michael E Briant, "a real joy." The happy collaboration of lead actor and director was a useful bonus on a show that Briant had reason to feel uneasy about. "It didn't have a fundamental idea. The plague didn't really work because it was in such a confined space." So for example, director and actor were able to put together a scene like the Doctor's negotiation of the dangerous Nerva floor at the end of part one.

Briant cast a number of actors who he knew and also lived near to, including Jeremy Wilkin (Kellman), Ronald Leigh-Hunt (Stevenson) and William Marlowe (Lester). Confident of the quality of their work and their sense of humour, he knew they would give him support in what could prove to be a problematic programme. Briant himself also featured in the serial as the voice-over to which Sarah listens at the end of part one (in THE SEA DEVILS, serial LLL, he had played the radio DJ).

The opening shot of the Doctor, Harry and Sarah whirling through space back to Nerva was technically demanding and very time-consuming. The original idea had been to point a crane-mounted camera at the three actors, who would roll around on a studio floor covered with a ChromaKey keying cloth. A star field would then be keyed onto the cloth, and the composite image would be mixed to model stock footage from the establishing sequence of THE ARK IN SPACE (serial 4C).

Then, to enhance the impression of the characters' return using the Time Ring, director Michael Briant had wanted Dave Jervis to inlay an electronic feedback effect like the original **Who** titles' 'visual howlaround'. This can be achieved by pointing a camera at a picture on one of its own monitors. Finally, the crane camera would use a revolving lens to rotate the travellers on cue.

After much setting up and aligning, the sequence was achieved — at the expense of the feedback effect. The uncontrolled bursts of colour was found to interfere with the ChromaKey, and the overall effect was too confusing. The final version of the sequence was considered successful enough by Philip Hinchcliffe, however, to be added to the end of GENESIS OF THE DALEKS (serial 4E), which was recorded after REVENGE OF THE CYBERMEN (not Gerry Davis' original title, which he says was "*Something* in Space...")

OTHER effects were achieved using a technique which Briant had used on his earlier **Who** work, front axial projection (FAP) — THE GREEN DEATH (serial TTT) and DEATH TO THE DALEKS (serial XXX). Reflective 'Scotchlite' cloths and inks added a pulsing glow to the Transmat chambers in operation using FAP. ChromaKey was additionally used for the transom shots — familiar from THE ARK IN SPACE, (see IN•VISION issue 2), and blending location photographs with studio sets based on Wookey Hole — "very cleverly lit in the studio", explains Michael Briant.

"When you get into this sort of high-key lighting, which arks in space *do* require because of their technology, you get yourself into terrible problems. It stops looking so interesting because you haven't really got the depth for the sets.

ChromaKey also featured in the virus trace left by Cybermats, which was scripted to appear as swollen black veins (cf THE MOONBASE, serial HH). Briant opted for ChromaKeying in pulsating red marks, "it was meant to be some sort of living virus. That was a very easy effect to do."

None of the Cybermats built for appearances in Patrick Troughton series had survived at Visual Effects, although Hinchcliffe had been able to supply the department with reference photographs. Effects designer Jim Ward and director Michael Briant felt the original design was too comical, so Gerry Davis' notion of the creatures as silverfish was developed more fully: a lightweight, jointed construction of fibreglass was produced, which could be pulled along the floor with thin wire, and manipulated on rods in a ChromaKey environment for 'leaps'. At the venom end, a pad of double-sided sticky tape enabled the Cybermat to grip victims' necks convincingly.

Michael Briant was, however, disappointed with the Cybermats in the end: "Although they were all ribbed, they weren't flexible enough — especially when they had to jump off the floor. You couldn't make them rear up convincingly. It had a battery and a light up its nose, so it was all top-heavy: it was over-engineered. That wasn't Jim Ward's fault, he was making it for the first time. It was all terribly hard work."

The task of constructing this latest generation of Cybermen went to the Alastair Bowtell Effects Company, a commission prompted by their successful work on the Giant Robot (ROBOT, serial 4A) earlier in the

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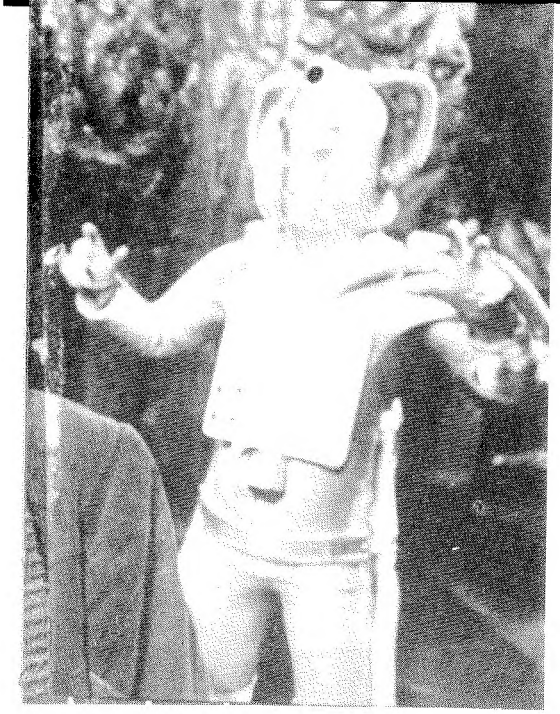


Tom Baker ended the season after a close shave with his old enemies

year. The original idea of using stock costumes for the monsters was soon set aside (see *Life of Briant*).

The Cybermen helmets were reissues of those originally made by Trading Post for THE INVASION (serial VV), but there were two differences: firstly, the neck-shoulder braces were rounded off rather than square, and secondly there was additional corrugated piping over the 'jug handles'. The body costume was again based on a wetsuit sprayed silver, but made more robust with further corrugated tubing attached to moulded junction boxes.

The chest units were not carried over from THE INVASION, but instead based on THE MOONBASE (serial HH). They still contained some of their battery-powered electrics in place, and were more suitable for wiring up to fire the head-mounted guns.

These four-barrelled weapons were simple metal tubes, pinched at the rear, and into which flash charges were fitted. The actor could operate these simply, although the costume took a long time to fit. As Michael Briant explains, these visual effects made the show simpler than introducing later video effects:

"Given that there was a lot of action, and as processing film for electronic effects is really a very expensive and time-consuming business, I could never have done the filming if I'd had to add the electronics. It was bad enough having the Cybermen reloaded every four shots.

"They used to shoot by a bulb lighting up on the chest or in the helmet, and there was some electronically induced effect as people fell over. I'd used an effect I'd been really pleased with in THE SEA DEVILS (serial LLL). They pressed a button in their handguns, which heated up some flashwool — an electric charge set it off.

"I wanted to use the same for the Cybermen. Except they were endlessly having these running battles, and the trouble with the Sea Devils' flashguns was that it took five minutes to reload the gun. So the Cybermen fired out of their helmets, and I had four rounds in each — the mark II version of the Sea Devil gun! You weren't really supposed to see the four tubes."

Pleased with the result of their work, the Bowtell group for a long time sported a Cyberman head as the logo on the company calling cards. Briant considers they were a qualified success: "You couldn't get away with them today".

THE Cybermen voices also changed, and for two reasons. The first was that, with the possible exception of THE INVASION (where the Cybermen hardly spoke at all), the monsters' voices had been prerecorded by a voice artist at the BBC's Radiophonic Workshop. Briant wanted the advantages of recording in real-time in the studio, and for lines to be spoken by the actor in the costume. After some experimentation, the solution was to remove bass notes from the recorded voices of actors Christopher Robbie and Melville Jones, and to add echo and feedback to produce a hollow, slightly ringing tone.

"One had to try to find a vaguely mechanical voice," recalled Robbie. "And I think I was led to believe when we were rehearsing it that the voice was going to be distorted through a synthesiser to a far greater degree than eventually it was. And that's why I think I was speaking in that staccato way, with deliberate pausing, so that any distortion would still allow the words to come through. But in fact they didn't distort it very much."

The second reason for changing the lead monsters was that, with the Cybermen absent from the series for seven years, no-one on the production (including Hinchcliffe and Robert Holmes) could remember what the voices were meant to sound like. As Christopher Robbie observed: "I had no idea what a Cyberman was, never having seen **Doctor Who** regularly. So whatever we created, we created just ourselves." Pat Gorman, however, was a Cyberman in THE INVASION (serial VV).

Only two Cybermen went on location, quite simply because only two costumes were constructed in time. Only four were built in all, compared with the greater number of Vogans. Michael Briant: "The Cybermen costumes were expensive. Extras aren't." However, even extras were found too expensive for playing corpses in the studio, and so dummies were used instead. Other location difficulties included moving the Cybermen around in the narrow passages and low ceilings of Wookey Hole: apart from not being able to keep the helmets on for long (Melville Jones being particularly affected by the claustrophobic costume), the access stairs proved difficult to negotiate. On location, explosive effects were achieved using flashpots — the most notable being Lester's destruction of the Cyberman on Voga, the first scene to be filmed.

The existing ARK sets had a number of minor modifications to represent the station's earlier life — added grey bulkhead panels to the transom section, and a redressed transport ship became the Cybership interior. Military logos were attached to walls and control panels, featuring the ISC (International Space Command — once considered a precursor to UNIT and featured in such stories as THE TENTH PLANET, serial DD, and THE MOONBASE, serial HH). Designer Roger Murray-Leach devoted most of his energy to the planet of gold, its Guild Halls and elaborate furnishings. Centrepiece to the design was the polished symbol of Voga, an embossed circular design which would later reappear at the seal of the Prydonian Chapter in THE DEADLY ASSASSIN (serial 4P). The light half-masks of the Vogans were designed by John Friedlander, though they proved less successful than his earlier work on, for example, FRONTIER IN SPACE's Draconians (serial QQQ). As characters too, they proved limited. Michael Briant: "They talked too much. The concept was, a bit like the Phantom of the Opera, to have half-masks — so they didn't have this awful thing of people talking through masks. You'd have half-masks that matched in, so it was the actor's real mouth talking, but the rest of it was false.

"David Collings had to natter away like there's no tomorrow. And you didn't want to have blank faces, because the Cybermen had blank faces. You wanted something animated to some extent. But the first time we saw the masks was when we were filming. And it was too late to do anything."

Philip Hinchliffe also remembers the Vogans "They were dreadful — horrendous."

THE production team made use of a 'Supalock Trolley' from the BBC's Sports unit. This fairly new invention fed typed caption lettering into a video picture from an attached keyboard. It was used to simulate the computer output displays on the big screen above Warner's desk. Also on loan from the Sports unit was a videodisc deck, used to increase the apparent speed of the motorboats in the Wookey Hole caves. The boats were used exclusively on location, while the Vogan 'buggies' were exclusive to scenes recorded in the studio.

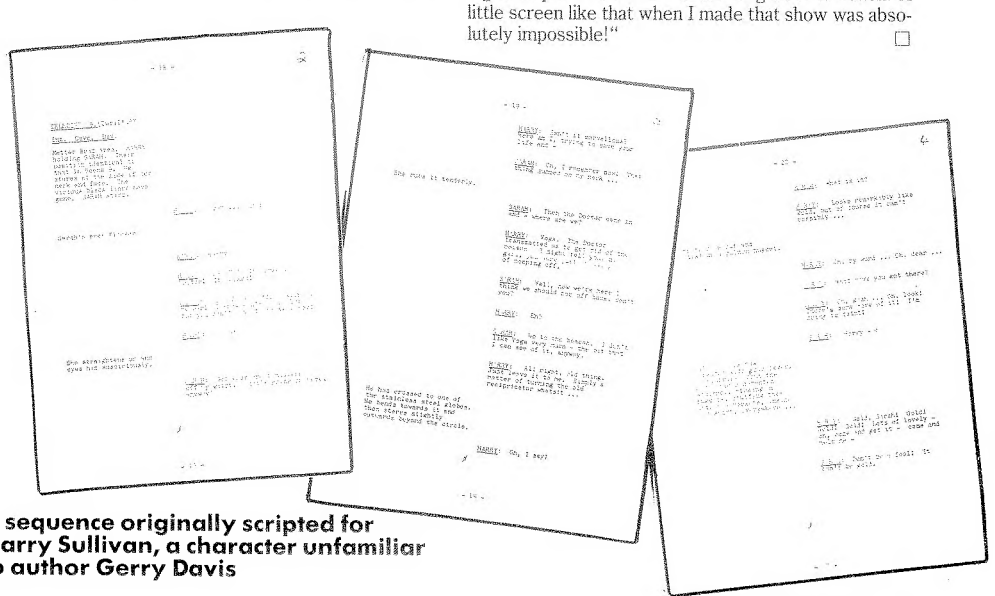
Model building was done in-house at the Visual Effects unit at Western Avenue, Acton, and filmed there and at Bray Studios. It was rudimentary work, despite the director's attention to preplanning: "I always draw storyboards of what I want, and whenever possible I go and see it myself. So when the compromises come, I know what I'm compromising on."

The close-up of Voga's surface as Nerva plunged towards it was a large revolving drum with attached craters and mountains, towards which a camera zoomed — a rather diappointing threat for potentially "the biggest bang in history". Apart from that being a line he almost had second thoughts about, Briant's view of the crash scene was that "it was enormously difficult to cope with and believe — and really rather naff.".

The explosion of the Cybermen's ship showed an amount of burning debris falling 'downwards', and wires were awkwardly visible on both the ship and the Skystriker missile (though the rocket launch was Saturn V footage from NASA). However, Visual Effects resisted the scripted suggestion that the Cybership should look like a Cyberman's head-mask. A number of shots of Nerva were reused from ARK, though additional unseen material was also featured in REVENGE. The disappearance of the Time Ring was enhanced by the use of a spark machine. Baptys, the armourers, constructed the Vogan guns as ordinary sterling machine guns with sights welded on top. Michael Briant wanted the speed, availability and cheapness of modern automatic weapons for both the Vogans and the Nerva crew, and he was pleased with the end result.

The incidental music for the story was provided by Carey Blyton, who had also worked on THE SILURIANS (serial BBB) and, Michael Briant, DEATH TO THE DALEKS (serial XXX). However, after it was recorded, Philip Hinchcliffe felt that it could be further enhanced. "In the end we were down at the radiophonic workshop with a very bright guy called Peter Howell who was playing on the keyboards and making it up as he went along. I was saying "Make it bit faster there, a bit more frightening there...' The original music just didn't work out."

In one way, REVENGE was well ahead of its time — the introduction of Kellman's small television. As Michael E Briant observes, "That was a very interesting example of the world overtaking science fiction. A little screen like that when I made that show was absolutely impossible!" □

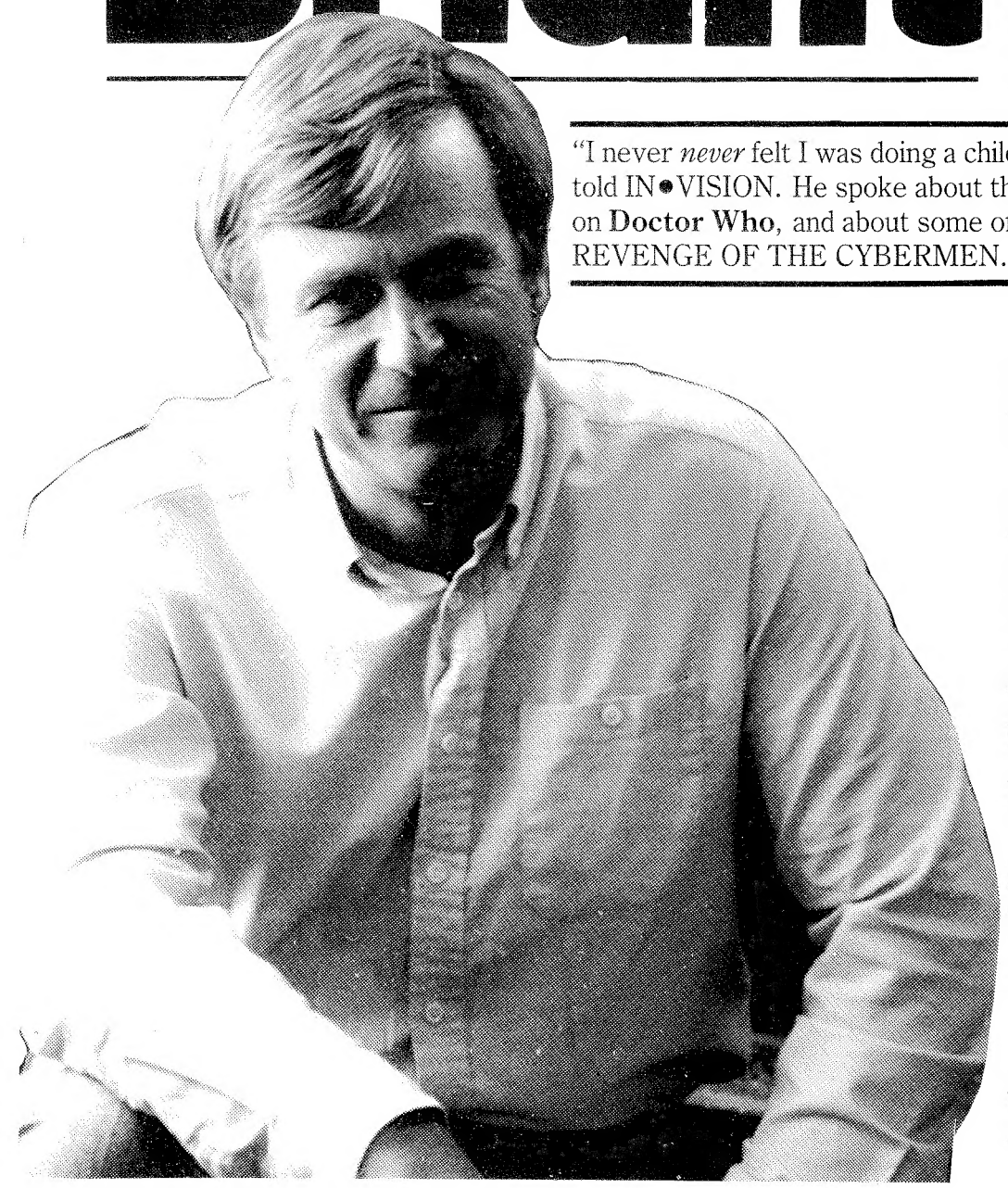


A sequence originally scripted for Harry Sullivan, a character unfamiliar to author Gerry Davis

Life of Briant

AS a director, you remember more about the making of shows than you do about what the show *is*. You set off starting to make something, and there is a series of obstacles to the way you want to make it. So, with all the compromises and everything else that happens along the way, what comes out is never really what you intended in the first place.

"I never *never* felt I was doing a children's show", **Michael E Briant** told IN•VISION. He spoke about the joys and frustrations of working on **Doctor Who**, and about some of the challenges presented by REVENGE OF THE CYBERMEN.



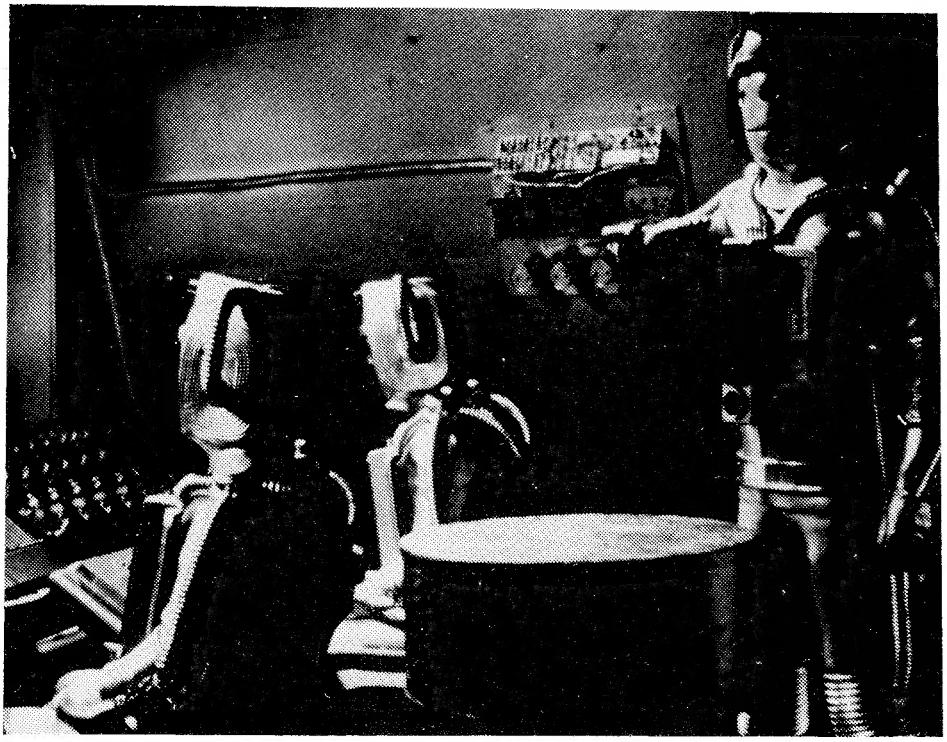
What comes out does so by chance, and the effort of getting there is often more memorable than the actual piece. As a viewer, you see it and you don't know what to expect. The viewer's perception of a show is entirely different from the director's.

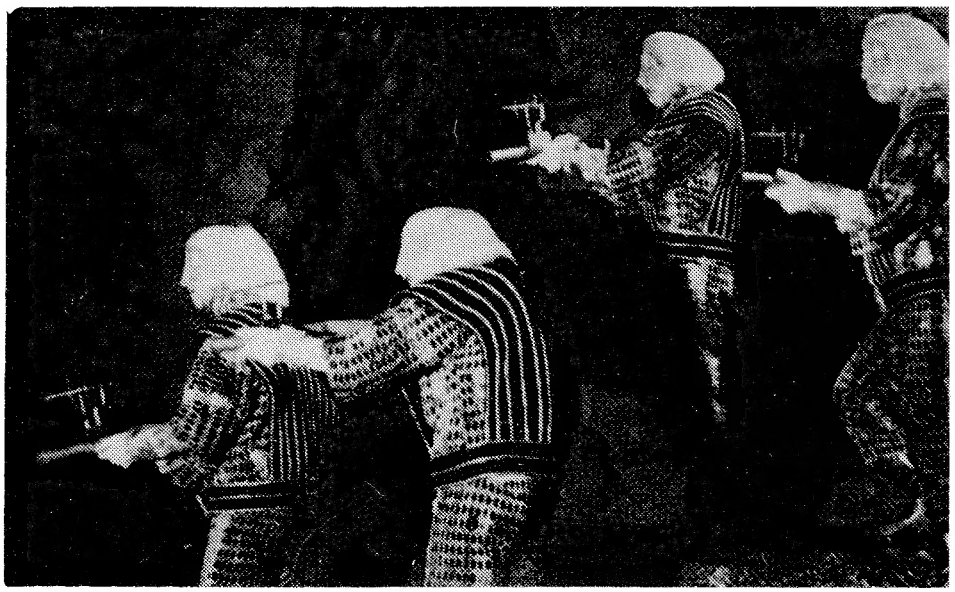
On REVENGE OF THE CYBERMEN there was a great shortage of money. Gerry Davis is a good writer — he's very visual — but the problem he had with the story was that, because there was no real film (no real anything), it had to be all talk. Gerry had been asked to write the script very economically, and he had set it all in one set. And it was a set they'd already got. The end result, as Philip Hinchcliffe described it, was that episode one ended with a cyberman appearing, the climax of episode two was two cybermen appearing, and the climax of episode four was four cybermen appearing. I think Gerry did a splendid job, but in the end the limitations were just too great and we all felt the whole thing needed opening out. Then suddenly more money and filming time became available.

I had been to Wookey Hole before, and I remembered it as being a great possible location. So I told Philip and Gerry about this location that has got lakes and caverns and tunnels. Also, because it was winter, the daylight hours to shoot film in were very short. So by filming inside caves I could work the unit from 8:30 to 6:30 at night and so get more fights and battles and action on film.

Elmer Cossey, who's a very good lighting cameraman, did a brilliant job of lighting it. He just made the filming so easy. We preplanned the whole thing together. There were problems getting the equipment down the tunnels — Wookey Hole wasn't as opened up as it is now.

I adore film: it's a medium where you make





plans, but when it's all there you take advantage of what's happening. You look round and you say "I'll do that", or "I'll change it round and do this".

I had to make a big effort to film as much as I did in Wookey Hole, otherwise we'd have been stuck in the studio the whole time. My idea was to get all the adventure and battles and running around happening in the caves, because I don't think that works very well in the studio. I tried to do all the action on film — then you can cut the film and make it look good. A lot of that film moves like the clappers and is quite effective. I think the Wookey Hole exercise works very well — it adds a whole new dimension to the story.

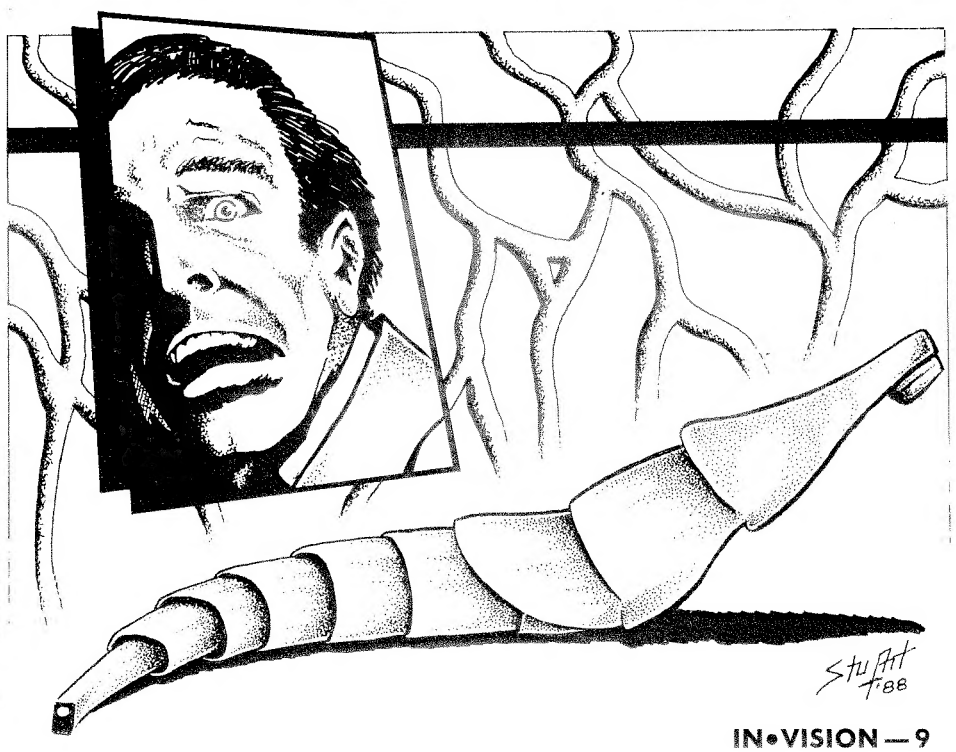
REVENGE OF THE CYBERMEN was the first show I did with Tom Baker. He had just come in as the new Doctor, and nobody really knew how he was going to play the role. The scripts were just written. That's not Philip Hinchcliffe's fault, or Gerry Davis's, or anyone's. The writers merely assumed that Tom was going to do a continuation of Jon Pertwee's work — what else could they assume?

But Tom didn't want to do that, quite rightly he wanted to create his own Doctor. So there was a sort of dilemma in the scripts when we were on location. They said "He does some ju-jitsu here, some aikido there, and then flings the guy over his shoulder". And Tom was standing there saying "Oh, that's boring. Why can't I...". The scripts weren't always geared to his sort of humour and comedy. Tom stood by his guns and said "I'm going to do it my way."

So there had to be changes and compromises in the action and in the way the Doctor resolved problems. That also made it difficult to give the story a complete shape, which is what a director's to do.

The Cybermen themselves presented problems. I'd not really allowed for the fact that they stand about seven feet tall. Normally you can duck down to go through arches and so on without any problem, but a Cyberman ducking down looks really stupid. Apart from anything else, his gun points to the ground and he shoots his foot off! To make the Cybermen look menacing in those conditions could be difficult at times.

We got out the old, original Cyberman costumes. They were eight years old and they looked terrible. They were made of bits of kitchen appliances. The idea had been that we already had four Cyberman costumes — so not only does all the action take place in one set, but we've already got the monsters. But we had to get costumes made — which cost money, and ▷



Stuart Glazebrook

Life of Briant

◁ there was only time to make two for the location filming.

The Cybermats weren't an enormous success either. The previous versions, when we got them out of store, actually looked like something off **The Magic Roundabout**. My concept was that they should look like armoured snakes, although I don't think they really did. We dragged them along on wires — they were fairly unmanageable. I tried to use some of the techniques I'd used on the maggots in THE GREEN DEATH (story TTT). I don't think they were particularly frightening — they never frightened me! The snake image is good, the right sort of image to try to evoke, but the idea never became reality.

I found the space station a real problem because it had been built for another story (THE ARK IN SPACE, serial 4C. See IN•VISION issue 2) and with different scenes in mind. I found it exceedingly difficult to make it work for REVENGE OF THE CYBERMEN. We tried to build bits on, but I wasn't happy with it.

With the Cybermen, if anything I don't think I was radical enough. If you play a computer game (like the *Hitch-Hiker's Guide to the Galaxy* one), it comes back at you with things. And the first time you think "Oh, that's quite clever". And then you get very irritated, because it's just programmed to not be emotional. And you get to know the back alleys it's going to send you down — the "Try harder" and "Aren't you silly?" replies, and you realise it's just a simple computer program. I was keen that the Cyberleader should have that sort of unemotional quality. I quite like robots and things not to be too emotional. For that I thought Christopher Robbie had the right strength and personality. The right quality.

ONE of the joys of doing **Doctor Who** had always been that you come in and you start from scratch with it. That freedom didn't exist with this story. The set was already there: maybe if I'd done THE ARK IN SPACE I might not have had silver panels and sliding doors, but instead had a really rickety old thing that didn't work — full of cobwebs and dust. I was given the Cybermen, and all I could do was look and the costumes and say "This doesn't work eight years later". I could not have kitchen appliances all over this 'fearsome' monster. So what could I do economically to retain the image, and yet make it functional and impressive almost a decade later? I had the same problem with the Cybermats, and don't think I did them very well. The Vogans were a disappointment as well. There wasn't much money there.

It's a bit like running a race. If you're winning, all sorts of good things tend to happen — the adrenalin flows well, you can overcome the pain, you can get through the barriers. But if you start off badly, and trip over almost straight away, you never catch up and start doing good things. I felt that I never really controlled REVENGE OF THE CYBERMEN, I never really got it going as a story. I felt I had to work so hard in order to achieve a minimal standard, though I think the location work and the action is great.

I cast it very strongly because I felt the show needed all the help it could get. As a director you have this wonderful dream that you're aiming for, and you always fall short of it. I felt with that one that I fell more short of it than normal.

There are some basic rules, I believe, for this sort of show. You have one Cyberman that rushes round and talks, and you can have one Vogan that rushes round and talks. But when you have six or seven of them, you don't know which is which. One Cyberman looks exactly like another Cyberman — that's the nature of Cybermen. But apart from the guy with the black hat, it's very hard to identify with any of them. And the same with the Vogans — once you start having funny masks on people and they're all rushing round shouting at each other, you can't instantly tell which one is which. It's very hard to get affectionate towards one or to dislike one.

I think the story had some fundamental problems which it never really overcame. It was very wordy. You had Cybermen talking to Cybermen at great length and having conversations with other people. And you had the Vogans (whose faces had all come out of the same mould) without enough personality or individuality. But it all holds together, sort of in spite of itself. Although I don't think it would hold up today, which is a shame.

The filming, thanks to Elmer Cossey, really does give it something. If it had *all* been done in Wookey Hole, it would have been great! □

CONTEXT

Martin Proctor

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
SURGEON LIEUTENANT HARRY SULLIVAN ..... Ian Marter
WARNER ..... Alec Wallis (1)
LESTER ..... William Marlowe
COMMANDER STEVENSON ..... Ronald Leigh-Hunt
KELLMAN ..... Jeremy Wilkin
WILKINS ..... David Collings
MAGRIK ..... Michael Wisher (1,2,4)
CYBERLEADER ..... Christopher Robbie
FIRST CYBERMAN ..... Melville Jones (2-4)
TYRUM ..... Kevin Stoney (2-4)
SHEPRAH ..... Brian Grellis (2-4)
COLVILLE ..... Michael Wisher (1)
VOGAN VOICE ..... Michael Wisher (1)
MONITOR VOICE ..... Michael E Briant (1,2)
STUNTMEN ..... Terry Walsh (1,4), Alan Chuntz (1,4)
CYBERMEN ..... Tony Lord, Pat Gorman
VOGANS
Harry Fielder, Barry Summerford, Roy Caesar (2-4), Cy Town, Leslie Weekes, David Billa
WALK-ON (film only) ..... David Sulkin (2,3)

CREW

PRODUCTION ASSISTANT ..... John Bradburn
ASSISTANT FLOOR MANAGER ..... Russ Karel
DIRECTOR'S ASSISTANT ..... Sue Mansfield
FLOOR ASSISTANT ..... Steve Haggard
LIGHTING ..... Derek Slee
TECHNICAL MANAGER ..... John Farr
SOUND ..... Norman Bennett
GRAMS OPERATOR ..... Paul Graydon
VISION MIXER ..... Nick Lake
INLAY OPERATOR ..... Dave Jervis
SENIOR CAMERAMAN ..... Peter Granger
CREW 10
FILM CAMERAMAN ..... Elmer Cossey
FILM SOUND ..... John Gatland
FILM EDITOR ..... Sheila S Tomlinson
COSTUME DESIGNER ..... Prue Handley
MAKE-UP ARTIST ..... Cecile Hay-Arthur
MAKE-UP ASSISTANTS
Jane Boak, Martha Fisher, Martha Livesley, Kerin Carswell, Vanessa Poulton
VISUAL EFFECTS DESIGNER ..... James Ward
CYBERMAN COSTUMES
The Alistair Bowtell Effects Company
DESIGNER ..... Roger Murray-Leach
INCIDENTAL MUSIC ..... Carey Blyton
ADDITIONAL MUSIC ..... Peter Howell
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER ..... George Gallaccio
WRITER ..... Gerry Davis
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Michael E Briant

TRANSMISSION

Part 1: 19th April 1975, 17.36.09 (24'19")
Part 2: 26th April 1975, 17.30.35 (24'24")
Part 3: 3rd May 1975, 17.50.56 (24'32")
Part 4: 10th May 1975, 17.30.53 (23'21")

FILMING

Wookey Hole, Somerset, November 1974

REHEARSALS

2nd December 1974 (London)
16th December 1974 (London)

RECORDING

3rd December 1974 (TV Centre)
17th December 1974 (TC3)

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TARDIS Vol 3 Nos 4 & 6 (Gerry Davis interview)
Plotlines 12
Christopher Robbie — a Celebration (Dominic May, 55 Arne House, SE11 5EZ)
Radio Times: w/e 25.4.75, 2.5.75, 9.5.75, 16.4.75

VIDEO

Doctor Who — Revenge of the Cybermen (BBCV4013, 1983)

IN-VISION
ISSUE 6:

Thought you might save a few pennies by not buying the SEASON OVERVIEW? Then you won't find out about the filming of the season from Film Cameraman ELMER COSSEY, nor how CHRISTOPHER BARRY's ROBOT was almost THE THREE DOCTORS. Still not convinced? Merchandise, books, plus never-before-seen photographic material. OUT NEXT MONTH!

Audience

TOP ten charts are not the most reliable of guides to the most popular television programmes in any one week, especially if taken in isolation. Examination of BARB figures for the late eighties requires an understanding of schedule-building, repeat showings and transmission times.

But the JICTAR figures for the mid-Seventies can be evaluated for what they are — a rough guide to the most consistently popular programmes on TV across Britain. The four national top tens for the weeks of transmission of REVENGE are fairly consistent. Only in the North West did **Doctor Who** break into the chart in tenth place, with a regional reach of 46. Nationally, the show did not appear. As these figures show, the schedules in spring (moving towards the months of the year when TV is watched least) are dominated by ITV. Even *Coronation Street* doesn't make both episodes every week, though *Edward VII* demonstrates the popularity of the historical costume drama. (Figures show millions of homes viewing). □

Week ending 20th April
1 Love Thy Neighbour 8.50
2 This is Your Life 8.40
3 Are You Being Served BBC 7.85
4 Coronation Street (Wed) 7.65
5 Crossroads (Thu) 7.50
6 Crossroads (Wed) 7.45
7 Opportunity Knocks! 7.40
8= Special Branch 7.30
8= The Main Chance 7.30
10 Crossroads (Fri) 7.25

Week ending 27th April
1 Edward VII 8.00
2 Love Thy Neighbour 7.65
3= Opportunity Knocks! 7.40
3= Sadie, It's Cold Outside 7.40
5 This is Your Life 7.35
6 Coronation Street (Mon) 7.25
7= Crossroads (Wed) 7.20
7= My Old Man 7.20
7= Special Branch 7.20
10 Coronation Street (Wed) 7.10

Week ending 4th May
1 Love Thy Neighbour 8.20
2 This is Your Life 8.15
3 Special Branch 7.80
4= Edward VII 7.65
4= Coronation Street (Wed) 7.65
4= Crossroads (Thu) 7.40
7 Crossroads (Wed) 7.60
8 Crossroads (Fri) 7.40
9= Coronation Street (Mon) 7.35
9= Crossroads (Tue) 7.35

Week ending 11th May
1= Edward VII 8.75
1= This is Your Life 8.75
3 Bless This House 8.70
4 Coronation Street (Wed) 8.35
5 Are You Being Served BBC 7.75
6= Crossroads (Wed) 7.70
6= Love Thy Neighbour 7.70
8= News at Ten (Tue) 7.45
8= Crossroads (Thu) 7.45
10 Crossroads (Tue) 7.15

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GERRY DAVIS'

REVENGE OF THE CYBERMEN

STARRING TOM BAKER as THE DOCTOR